



10599

35

musicalia



50 STUDIES
ON FR. CHOPIN'S
ETUDES

50 STUDIEN

ÜBER DIE
ETÜDEN VON FR. CHOPIN

VON

50 ETUDES
D'APRÈS
FR. CHOPIN

LEOPOLD GODOWSKY.

Fr. Chopin:

1. Op. 10 No. 1	I. Cdur (diatonisch)	Cmajor (diatonic)	Ut majeur (diatonique)
2. Op. 10 No. 2	II. Desdur (chromatisch)	D flat major (chromatic)	Ré bé mol majeur (chromatique)
3. Op. 10 No. 3	I. Amoll (für die linke Hand allein)	A min. (for the left hand alone)	La mineur (pour la main gauche seule)
4. Op. 10 No. 4	II. Amoll „Ignis fatuus“	A minor	La mineur
5. Op. 10 No. 5	III. Amoll	A minor	La mineur
6. Op. 10 No. 6	... Cdur (für die linke Hand allein)	E major (for the left hand alone)	Mi majeur (pour la main gauche seule)
7. Op. 10 No. 7	... Cismoll	Csharp minor	Ut dièze mineur
8. Op. 10 No. 8	I. Gesdur (schwarze Tasten)	G flat major (on black keys)	Sol bé mol majeur (sur les touches noires)
9. Op. 10 No. 9	II. Cdur (weiße Tasten)	Cmajor (on white keys)	Ut majeur (sur les touches blanches)
10. Op. 10 No. 10	III. Amoll (Tarantella) (w. Takt.)	A minor (on white keys)	La mineur (sur les touches blanches)
11. Op. 10 No. 11	IV. Adur (Capriccio) (w. u. schw. T.)	A major (on white & black keys)	La majeur (sur les touches blanches et noires)
12. Op. 10 No. 12	V. Gesdur (Umkehrung, schw. Takt.)	G flat major (inversion, on bl. k.)	Sol bé mol majeur (Renversement, sur les touches noires)
13. Op. 10 No. 13	... Csmoll	E flat minor	Mi bé mol mineur
14. Op. 10 No. 14	I. Cdur (Toccata)	Cmajor	Ut majeur
15. Op. 10 No. 15	II. Gesdur (Nocturne)	G flat major	Sol bé mol majeur
16. Op. 10 No. 16	... Fdur	Fmajor	Fa majeur
17. Op. 10 No. 17	I. Cismoll	Csharp minor	Ut dièze mineur
18. Op. 10 No. 18	II. Fmoll (Mazurka, v. Op. 25 No. 2)	Fminor (imitation of Op. 25 No. 2)	Fa mineur (imitation de Op. 25 No. 2)
19. Op. 10 No. 19	I. Ddur	Dmajor	Ré majeur
20. Op. 10 No. 20	II. Asdur (Mazurka, v. Op. 25 No. 9)	A flat major (imitat. of Op. 25 No. 9)	La bé mol majeur (imitat. de Op. 25 No. 9)
21. Op. 10 No. 21	... Adur (für die linke Hand allein)	Amajor (for the left hand alone)	La majeur (pour la main gauche seule)
22. Op. 10 No. 22	... Cismoll (f. die linke Hand allein)	Csharp minor (for the left hand alone)	Ut dièze mineur (pour la main gauche seule)
23. Op. 25 No. 1	I. Asdur (für die linke Hand allein)	A flat major (for the left hand alone)	La bé mol majr. (pour la main gauche seule)
24. Op. 25 No. 2	II. Asdur (wie vierhändig)	A flat major (like a piece for 4 hands)	La bé mol majeur (comme à 4 ms.)
25. Op. 25 No. 3	III. Asdur	A flat major	La bé mol majeur
26. Op. 25 No. 4	I. Fmoll	Fminor	Fa mineur
27. Op. 25 No. 5	II. Fmoll (Valse)	Fminor	Fa mineur
28. Op. 25 No. 6	III. Fmoll (a. f. d. rechte Hand, b. in Oktaven)	Fminor (a. for the right hand, b. in oct.)	Fa mineur (a. pour la main droite, b. en octaves)
29. Op. 25 No. 7	I. Fdur	Fmajor	Fa majeur
30. Op. 25 No. 8	II. Fisdur (Marsch)	Fsharp major	Fa dièze majeur
31. Op. 25 No. 9	I. Amoll (für die linke Hand allein)	A minor (for the left hand alone)	La mineur (pour la main gauche seule)
32. Op. 25 No. 10	II. Fmoll (Polonaise)	Fminor	Fa mineur
33. Op. 25 No. 11	I. Emoll	E minor	Mi mineur
34. Op. 25 No. 12	II. Cismoll (Mazurka)	Csharp minor	Ut dièze mineur
35. Op. 25 No. 13	I. Cismoll (Terzenstudie)	Gsharp minor (in thirds)	Sol dièze mineur (en tierces)
36. Op. 25 No. 14	II. Cismoll (Umkehrung)	Gsharp minor (inversion)	Sol dièze mineur (Renversement)
37. Op. 25 No. 15	... Cismoll	Csharp minor	Ut dièze mineur
38. Op. 25 No. 16	I. Desdur (Sextenstudie)	D flat major (in sixths)	Ré bé mol majeur (en sixtes)
39. Op. 25 No. 17	II. Desdur (Terzenstudie)	D flat major (in thirds)	Ré bé mol majeur (en tierces)
40. Op. 25 No. 18	... Gesdur	G flat major	Sol bé mol majeur
41. Op. 25 No. 19	... Fmoll (Marcia funebre)	Bminor	Si mineur
42. Op. 25 No. 20	... Amoll	A minor	La mineur
43. Op. 25 No. 21	... Cismoll	Csharp minor	Ut dièze mineur
44. Op. posth. No. 1	... Fmoll	Fminor	Fa mineur
45. Op. posth. No. 2	... Cdur	E major	Mi majeur
46. Op. posth. No. 3	... Cdur (Mennetto)	Gmajor	Sol majeur
47. Op. 10 No. 5 und Op. 25 No. 9	... Gesdur (Badinage) (2 Etüd. vereint)	G flat major (Two studies combined)	Sol bé mol majeur (2 études combinées)
48. Op. 10 No. 11 und Op. 25 No. 3	... Fdur (2 Etüden vereint)	Fmajor (Two studies combined)	Fa majeur (2 études combinées)
49. Op. 25 No. 4 und Op. 25 No. 11	... Amoll (2 Etüden vereint)	A minor (Two studies combined)	La mineur (2 études combinées)
50. Op. 10 N. 2, Op. 25 N. 4, Op. 25 N. 11	... Amoll (3 Etüden vereint)	A minor (Three studies combined)	La mineur (3 études combinées)

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G. SCHIRMER, NEW-YORK.



10599

Herrn WLADIMIR VON PACHMANN.

Nº 35.

III mms.
35

Fr. Chopin.

Op. 25 Nº 6.

Erste Bearbeitung.

First version.
Study in thirds.

Terzenstudie.

Première version.
Etude en tierces.

Leopold Godowsky.

Allegro. (♩ = 69-72.)

sotto voce

p

ten.

espr.

Red.

**) Ossia:*

*) Diese Nebenform kann auch bei folgenden ähnlichen Stellen gespielt werden.
 This "Ossia" can be used wherever the places are similar.
 L'ossia peut être joué dans les endroits analogues.

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S. 9236 (35)



ten. 5

espr.

Red. *

Ossia: *Red.* *

This system contains the first two systems of the musical score. The first system has a treble staff with a melodic line and a bass staff with a complex accompaniment featuring many accidentals and fingerings. The second system continues the accompaniment and includes a short melodic phrase in the treble staff marked 'espr.'. Both systems end with a double bar line and a 'Red.' (Reduction) symbol.

Ossia:

Red. *

This system contains the third and fourth systems of the musical score. The third system continues the melodic and accompanimental lines. The fourth system features a more complex accompaniment with many accidentals and fingerings, ending with a double bar line and a 'Red.' (Reduction) symbol.

Ossia:

Red. *

This system contains the fifth and sixth systems of the musical score. The fifth system continues the melodic and accompanimental lines. The sixth system features a more complex accompaniment with many accidentals and fingerings, ending with a double bar line and a 'Red.' (Reduction) symbol.

f

Red. *

Red. *

m.d. *Red.* *

This system contains the seventh and eighth systems of the musical score. The seventh system begins with a forte ('f') dynamic marking and continues the melodic and accompanimental lines. The eighth system features a more complex accompaniment with many accidentals and fingerings, ending with a double bar line and a 'Red.' (Reduction) symbol. A final 'Red.' (Reduction) symbol is present at the bottom right of the system.

4
bibl. Jap.

First system of musical notation, piano part. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a few notes and rests. The lower staff is in bass clef with the same key signature. It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. Above the lower staff, there are numerous fingerings (1-5) and slurs. Below the lower staff, there are markings: "Red." at the beginning, an asterisk, "m.d. marcato" in the middle, another asterisk, and "m.d. marcato" at the end.

Second system of musical notation, piano and tenor parts. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a few notes and rests. The lower staff is in bass clef with the same key signature. It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. Above the lower staff, there are numerous fingerings (1-5) and slurs. Below the lower staff, there are markings: "Red." at the beginning, an asterisk, "Red." in the middle, another asterisk, and "Red." at the end.

Third system of musical notation, piano and tenor parts. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a few notes and rests. The lower staff is in bass clef with the same key signature. It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. Above the lower staff, there are numerous fingerings (1-5) and slurs. Below the lower staff, there are markings: "Red." at the beginning, an asterisk, "Red." in the middle, another asterisk, and "Red." at the end.

Fourth system of musical notation, piano and tenor parts. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a few notes and rests. The lower staff is in bass clef with the same key signature. It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. Above the lower staff, there are numerous fingerings (1-5) and slurs. Below the lower staff, there are markings: "Red." at the beginning, an asterisk, "Red." in the middle, another asterisk, and "Red." at the end.

Fifth system of musical notation, piano and tenor parts. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a few notes and rests. The lower staff is in bass clef with the same key signature. It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. Above the lower staff, there are numerous fingerings (1-5) and slurs. Below the lower staff, there are markings: "Red." at the beginning, an asterisk, "Red." in the middle, another asterisk, and "Red." at the end.

8

*p*₁
leggeriss.

Red. *

8

*p*₁

Red. *

Ossia:

f
p

Red. (*) *

8

*p*₁

Red. *

8

*p*₁

Red. *

First system of musical notation. The upper staff features a series of chords and arpeggios. The lower staff contains a complex, rapid sequence of notes, marked with 'Red.' below the first measure and 'espr.' above the final measure. The system concludes with two asterisks (*).

Second system of musical notation. The upper staff includes a section marked 'dolce' and contains various musical notations, including a bracketed section with a '5' above it. The lower staff is filled with dense, rapid note passages, with 'Red.' written below the first measure. The system ends with an asterisk (*).

Third system of musical notation. The upper staff begins with a section marked 'etc.' and includes a bracketed section with an '8' above it. The lower staff contains rapid note passages, with 'Red.' written below the first measure. An 'Ossia' section is indicated below the main staff, featuring a different melodic line. The system concludes with 'espr.' above the final measure and 'Red.' written below the 'Ossia' section.

Fourth system of musical notation. The upper staff features a series of chords and arpeggios, marked with 'mf' below the first measure. The lower staff contains rapid note passages, with 'Red.' written below the first measure. The system concludes with a series of 'Red.' markings below the staff.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction marked "Intro." and a vocal entry marked with an asterisk and "Intro.". The second system has a piano introduction marked "Intro." and a vocal entry marked with an asterisk and "Intro.". The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part features a melody with a range of an octave and a half. The score is written on a single page with a large margin on the right side.

The image shows a page from a musical score for Liszt's 'L'Espresso'. It features three staves: a grand piano (piano and right hand) and an organ. The piano part is in the upper staves, and the organ part is in the lower staves. The music is in E major (three sharps) and 4/4 time. The piano part includes dynamic markings like *ff* and *f*, and articulation like accents. The organ part includes a section marked 'Ossia:' and various fingerings and ornaments. The score is written in a traditional, somewhat ornate style with many accidentals and fingerings.

espress.

sempre legato e sotto voce

2/4

2 5 1 3

2 3 1 4

2 4 1 3

Red. *

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a piano (p) dynamic. The score includes a repeat sign and a double bar line. The title "The Rose Tree" is written in a decorative font at the bottom left. There are also decorative floral symbols at the bottom right.

First system of the main musical score, featuring a treble and bass staff with complex chromatic passages and numerous fingering numbers (1-5) written above and below the notes. A 'Red.' marking is present below the bass staff.

Ossia 1: *

First system of Ossia 1, consisting of a treble and bass staff with a melodic line in the treble and a more complex, chromatic line in the bass. It includes many fingering numbers and a 'Red.' marking.

Ossia 2: Red.

Second system of Ossia 2, continuing the melodic and chromatic lines from the first system, with many fingering numbers and a 'Red.' marking.

Second system of the main musical score, continuing the complex chromatic passages with many fingering numbers. A 'dim.' (diminuendo) marking is present in the middle of the system.

Third system of the main musical score, featuring a treble and bass staff. It includes a 'p' (piano) marking and a 'rit.' (ritardando) marking. The system concludes with a double bar line and a 'Red.' marking.

*) Ossia 1 kann nicht zusammen mit Ossia 2 gespielt werden.

"Ossia" 1 is not to be played with "Ossia" 2.

L'ossia 1 ne peut pas être joué avec l'ossia 2.

Fingersatz für chromatische Läufe in kleinen Terzen.

Fingering for double chromatic minor thirds.

Doigté pour les tierces mineures chromatiques.

1. Rechte Hand.
Right hand.
Main droite.

Linke Hand.
Left hand.
Main gauche.

2.

Um fließendes und glattes Spiel der chromatischen Terzen zu erreichen, muss die Hand nach aussen seitwärts gebogen und der Mittelfinger recht gekrümmt werden, damit man an folgenden kritischen Stellen die schwarzen Tasten nicht berührt:

To enable the executant to play the double chromatic thirds smoothly and evenly the hand has to bend towards the outside and the middle finger must curve sufficiently to avoid touching the black keys in the following critical places:

Pour mettre l'exécutant en état de jouer les tierces chromatiques aisément et également, la main doit être inclinée de côté et le doigt du milieu suffisamment combé pour éviter de se heurter, contre les touches noires dans les places suivantes:

Rechte Hand.
Right hand.
Main droite.



Linke Hand.
Left hand.
Main gauche.



Nützliche Vorübungen.

Preliminary exercises.

Exercices préparatoires.

3. Rechte Hand.
Right hand.
Main droite.

4.

5.

6.

7.

Die linke Hand übt diese Vorübungen eine Oktave tiefer mit folgendem Fingersatz:

The fingering for the left hand of the above preparatory exercises, which have to be played one octave lower, is thus:

La main gauche travaille ces exercices préparatoires une octave inférieure avec le doigté indiqué ci-après:

3. aufwärts: *up:* 3 2 1 2, 1 2 1 2, 2 1 2 1, 2 2 1 2, 1 2 1 2, 2 1 2 1, abwärts: *down:* 2 1 2 1, 3 2 1 2, 1 2 1 3, 2 1 2 1, 3 2 1 2, 1 2 1 3
en 2 en descendant: 2

4. aufwärts: *up:* 5 4 5 4, 5 4 3 4, 3 4 3 5, 4 3 4 3, 5 4 3 4, 3 4 3 5, abwärts: *down:* 4 5 4 5, 4 5 3 4, 5 4 5 4, 5 4 3 5, 4 5 3 4, 5 4 5 4, en 3 en descendant: 3

Bei den Vorübungen N^o 5-7 dient der linken Hand der im Anfang angegebene Fingersatz für chromatische Terzenläufe.

For the exercises N^o 5-7 the fingering given for the double chromatic thirds for the left hand will suffice.

Aux exercices N^o 5-7, la main gauche se sert du doigté indiqué pour les tierces chromatiques.

Rechte Hand.
Right hand.
Main droite.

8.

etc.

Linke Hand.
Left hand.
Main gauche.
(eine Oktave tiefer - *one octave lower* - *une octave inférieure*)

9.

etc.

Chromatisch durch alle Tonarten: | *Chromatically through all the keys:* | Chromatique dans tous les tons:

Rechte Hand. - *Right hand.* - Main droite.

10.

4 5 Ferner folgende Finger-Gruppierungen: *Also the following grouping of fingers:* 1 3. 2 4. 3 5. 1 3 2 3. 2 4 3 4. 3 5 4 5. 1 3 2 4. 2 4 3 5.
3 4 *Also:* 3 1. 4 2. 5 3. 3 1 3 2. 4 2 4 3. 5 3 5 4. 4 2 3 1. 5 3 4 2.
2 3 *Ensuite les groupes suivants:* 1 3 1 2. 2 4 2 3. 3 5 3 4. 2 4 1 3. 3 5 2 4.
1 2

etc.

2 1 Ferner: 3 1 2 1. 4 2 3 2. 5 3 4 3. 3 1 4 2. 4 2 5 3.
3 2 *Also:* 3 1. 4 2. 5 3. 3 1 3 2. 4 2 4 3. 5 3 5 4. 4 2 3 1. 5 3 4 2.
4 3 *en outre:*
5 4

Linke Hand. - *Left hand.* - Main gauche.

10a. Rechte Hand.— *Right hand.*— Main droite.
 4 5 Ferner: 3 5 4 5 4 5 4 5 3 5 4 5
 2 3 Also: 1 2. 1 2. 1 3. 2 1. 2 1. 3 1.
 3 4 en outre:
 1 2



Linke Hand.— *Left hand.*— Main gauche.

Zur Erlangung des neuen Fingersatzes sind sehr wesentlich die folgenden

Vorstudien.

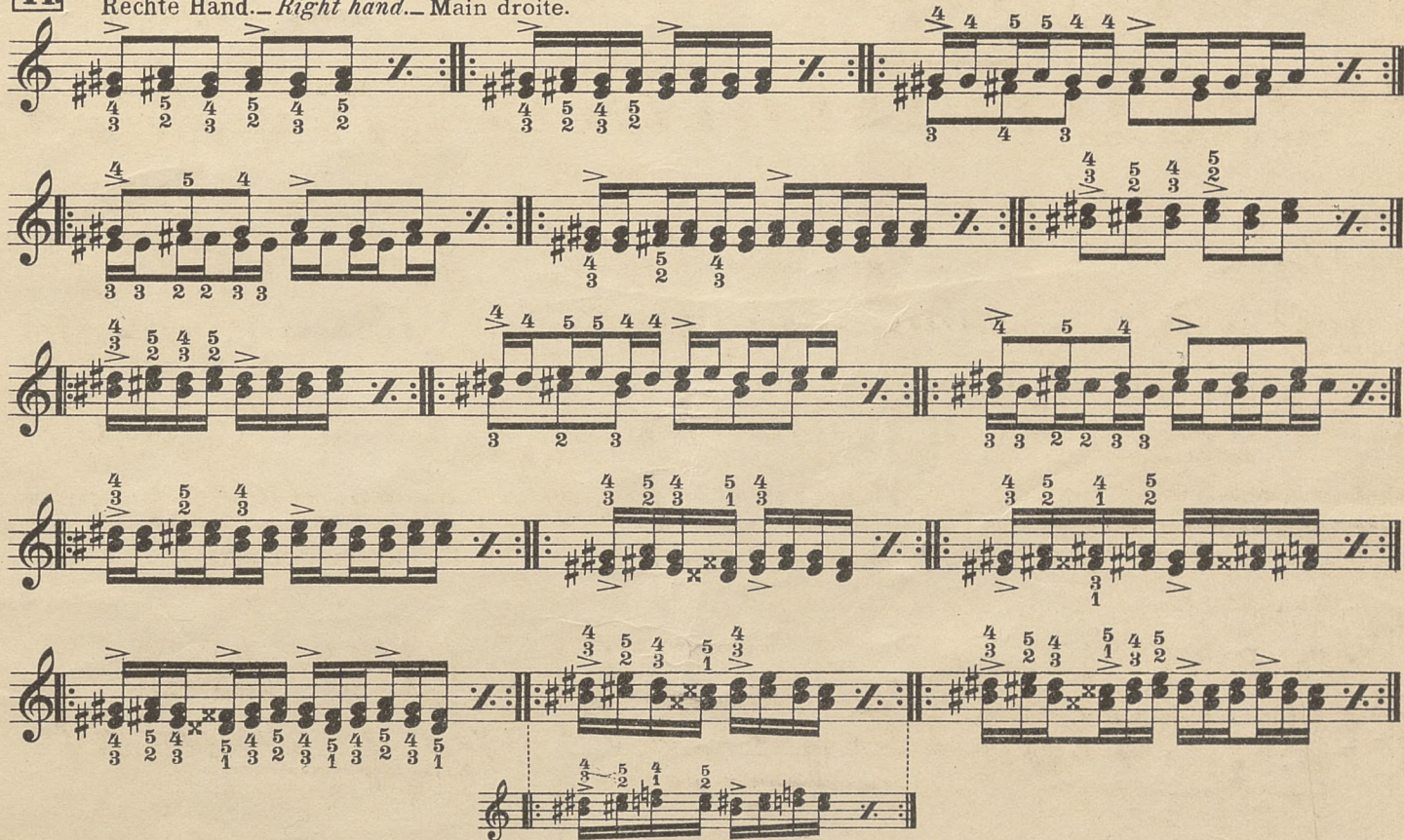
Essential to those wishing to acquire my fingering; are the following

Preparatory exercises.

Pour acquérir mon nouveau doigté, il est absolument indispensable d'étudier ces

Exercices préparatoires.

11. Rechte Hand.— *Right hand.*— Main droite.



Die linke Hand übt die Vorübung N° 11 auf folgenden Noten:

The left hand should practise the preparatory exercises N° 11 on the following notes:

La main gauche travaille les exercices N° 11 sur les notes suivantes:



Für die weitere Ausbildung sind auch die in der Chopin-Studie N° 3 (Op. 10 N° 2 I) gegebenen Ratschläge zu beachten.

For additional advice the suggestions in the Chopin-Study N° 3 (Op. 10 N° 2 I) will be found useful.

Observez aussi les conseils donnés à propos de l'étude N° 3 (Op. 10 N° 2 I.)

